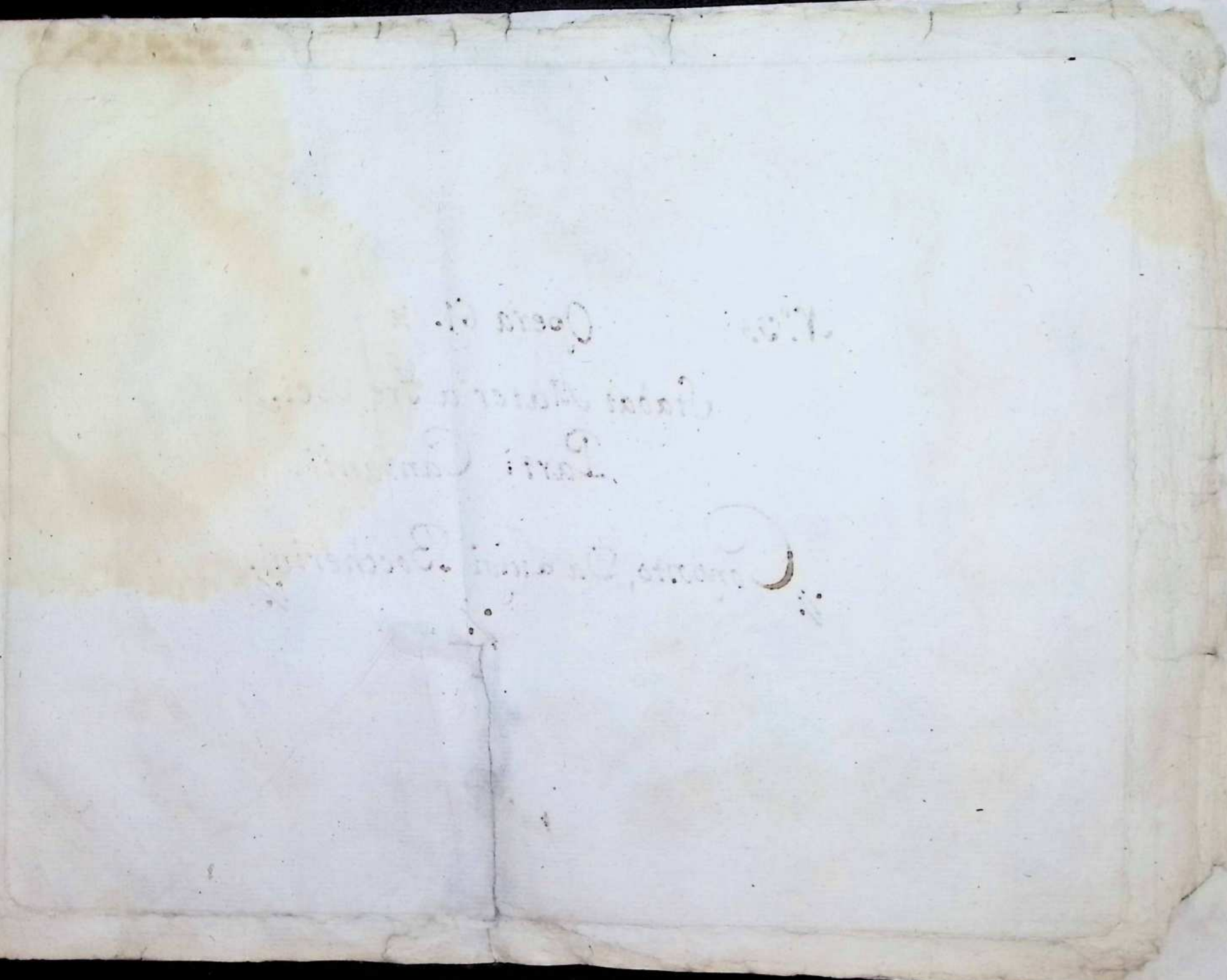




In. n.º 6236





Opera 64.

// 1800. //

// Stabat Mater a tre Voci. //

// Con accompagnamento di due Soli VV. Viola, Violoncello, e Contrabasso //

// Composto, Da Luigi Boccherini. //

Nota. Per ordine del Sig.^{ro} Inf.^{te} D.^{no} Luigi, l'Autore scrisse quest'
Opera per una sola voce l'anno 1784. ma per evitar questa mono-
tonia, e la troppa fatica alla parte Cantante, l'hà ordinata
a tre Voci, Senza Cambiarla in niente. //

Introduzione:

1.

Violini

Pmo.

Viola.

Violoncello.

Contrabbasso.

*All.^o Assay**ten.**Pmo**fmo**fmo**fmo**fmo*

Handwritten musical score for a string quartet, page 2. The score is written on ten staves, grouped into four systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, and the fourth system contains measures 13-16. The score concludes with a double bar line and a repeat sign. The handwriting is in dark ink on aged paper.

Dynamic markings: *p.*, *fmo*, *ff.*

Section marking: *Col Basso*

This is a handwritten musical score, likely for a string quartet, consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The score is organized into systems, with some staves grouped by brackets. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one flat (B-flat). It contains several measures of music, ending with a fermata.
- Staff 2:** Continues the musical line, featuring a variety of note values and rests.
- Staff 3:** Includes a dynamic marking of *fmo* (for *forte molto*) and continues the melodic and harmonic development.
- Staff 4:** Features a double bar line and a repeat sign, indicating a section to be repeated.
- Staff 5:** Continues the piece, with a dynamic marking of *fmo* and a fermata at the end.
- Staff 6:** Shows a change in texture with more complex rhythmic patterns and a dynamic marking of *fmo*.
- Staff 7:** Includes a dynamic marking of *fmo* and a fermata, followed by a section marked *Unif.* (for *unison*).
- Staff 8:** Features a dynamic marking of *fmo* and a fermata, followed by a section marked *Unif.*.
- Staff 9:** Continues the piece, with a dynamic marking of *fmo* and a fermata.
- Staff 10:** Ends the piece with a dynamic marking of *fmo* and a fermata.

This page contains a handwritten musical score for a string quartet, consisting of four staves. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, each containing two staves. The first system includes a double bar line and a repeat sign. The second system includes a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *f* (forte), *p* (piano), and *fmo* (fortissimo). The score is written in a clear, legible hand, with some corrections and erasures visible. The paper is aged and shows some staining.

This image shows a handwritten musical score for a string quartet, consisting of two systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C). It features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p.o.* (piano) and *fmo* (forte) are present. The second system continues the composition with similar notation and dynamics. The manuscript is written on aged, slightly discolored paper, and the ink is dark brown. The overall layout is clean, with clear spacing between staves and measures.

Handwritten musical score on page 4, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely for a keyboard instrument. The notation includes various note values, rests, and dynamic markings such as *f.* (forte), *fmo* (finito), *p.* (piano), *dolcis.* (dolce), and *Pmo* (Piano). The score is organized into systems, with some staves grouped by a brace. The handwriting is clear and legible, with some ink bleed-through visible from the reverse side.

Handwritten musical score for a string quartet, page 5. The score is written on ten staves, with the first four staves grouped by a brace on the left and the last six staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The score is written in a cursive, handwritten style.

Dynamic markings and performance instructions include:

- cref.* (crescendo)
- f.* (forte)
- fmo* (finito)
- Unif.* (uniforcato)
- Col Basso* (Cello/Bass)
- p.* (piano)
- f.* (forte)
- fmo* (finito)
- p.* (piano)

This image shows a page of handwritten musical notation, likely a score for a string quartet. The notation is arranged in two systems, each containing four staves. The first system includes a grand staff (treble and bass clefs) and two inner staves. The second system also includes a grand staff and two inner staves. The notation consists of various note values, rests, and dynamic markings, including 'fmo' (for *f* *molto*). The paper is aged and shows some staining.

The first system of music (top half of the page) consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The second and third staves are inner staves, and the fourth staff is a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings, including 'fmo' (for *f* *molto*).

The second system of music (bottom half of the page) also consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The second and third staves are inner staves, and the fourth staff is a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings, including 'fmo' (for *f* *molto*).

This page contains a handwritten musical score for a string quartet, consisting of four systems of staves. The notation is in dark ink on aged paper. The first system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fmo* (for *f* or *molto*) and *Unif:* (for *unifortissimo*) are present. The second system continues the melodic lines and includes a *fmo* marking. The third system shows a change in texture with more complex rhythmic patterns and a *fmo* marking. The fourth system concludes the page with a final melodic line and a *fmo* marking. The notation is clear and legible, with some minor ink bleed-through from the reverse side.

Handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written on 11 staves. The top four staves are grouped by a brace on the left. The bottom four staves are also grouped by a brace on the left. The notation includes various musical symbols such as clefs, key signatures (one sharp, F#), time signatures, and dynamic markings like *p.o.*, *for.*, and *fmo*. The piece concludes with a double bar line and a repeat sign. The text *Segue. Stabat Mater.* is written in cursive below the final staff. The page number 125. is written at the bottom right.

Violino Primo.

Canto Primo.

Canto Secondo.

Tenore.

Basso.

*Pianiss.**Adagio flebile.**Pianiss.**Poco cres.**Pmo**morendo**Poco cres.**p.**morendo*

Amezza voce tutti.

Stabat Mater dolorosa
Stabat Mater dolorosa
Stabat Mater dolorosa

Prmo
juxta crucem la-crimosa dum pen-de bat dum pen-
jux-ta cruce m la ---crimosa dum pen-
jux ta cruce m la cri mosa dum pen - de bat dum pen-
dol.

Handwritten musical score for voice and piano, featuring the text "Stabat Mater" and "Crucem la cri-mosa". The score is written on two systems of staves, with lyrics in Italian. The first system includes the lyrics "Sta bat Ma - ter ma ter do lo - rosa jux ta" and "Sta bat Ma - ter Ma ter do lo - rosa". The second system includes the lyrics "Crucem la cri-mosa stabat Mater jux ta crucem la cri-mosa, do lo rosa, la cri-" and "stabat Mater do lo rosa la cri-mosa, do lo rosa, la cri-". The score includes musical notation for voice and piano, with dynamic markings such as *p* (piano) and *poco cres.* (poco crescendo).

p Sta bat Ma - ter ma ter do lo - rosa jux ta

p Sta bat Ma - ter Ma ter do lo - rosa

p Sta bat Ma ter Ma ter do lo - ro - - - - sa

poco cres.

Crucem la cri-mosa stabat Mater jux ta crucem la cri-mosa, do lo rosa, la cri-

stabat Mater do lo rosa la cri-mosa, do lo rosa, la cri-

stabat Mater do lo rosa la - cri - mosa la cri-

poco cres.

pmo
mo sa
mo sa
mo sa
dum pen de bat fi - li us.
dum pen de bat fi - li us.
dum pen de bat fi - li us.
so ave
pmo
morendo.
poco cres.

de bat fi li - us Stabat Mater do lo rosa jux ta cru cem lacri -

de bat fi li - us Stabat Mater do lo rosa jux ta cru cem lacri -

de bat fi li - us Stabat Mater do lo rosa jux ta cru cem

mosa dum pen de bat fi li us dum - pen de bat fi li - us jux ta

mosa dum pen de bat fi li us jux ta

lacri mosa dum pen de bat fi li us dum pen de bat fi li us.

crucem stabat Mater dolorosa, lacrimosa dumpen-
 crucem stabat Mater dolorosa, lacrimosa dumpen debat fili-
 juxta crucem stabat Mater dolorosa, lacrimosa dumpen debat fili-
 debat dumpende-bat fili-us.
 us dumpen debat fili-us.
 us. dumpen debat fili-us.

fmo pmo
 Visoluto.
 fmo
 A mezza voce.
 A mezza voce.
 A mezza voce.
 fmo ex soluto.

Handwritten musical score for a vocal solo. The top staff features a melody with the tempo marking *poco cres.* and the dynamic *pmo*. The bottom staff is marked *All.^o* and *pmo*. The piece concludes with the instruction *Cujus Animam. à Solo.* and a repeat sign with the number 62.



Handwritten musical score for Violino, Canto Primo, and Basso. The Violino part is in 3/8 time, marked *for.* and *pmo*. The Canto Primo and Basso parts are in 3/8 time, marked *for.* and *pmo*. The lyrics are: *Cujus A-ni-mam gementem con-tri-sta-tam,*

et - dolentem per - transi - vit

gladius. Cujus A - ni man gementem Contristatam, et dolentem

per - transi vit gladius, pertransi - vit gla - dius.

for. p. for. p. for. p. for. p. for. p. dol. cres. pmo cres. dol. pmo

fmo

fmo

dol.

cres.

for.

fmo

cres.

for.

fmo

cres.

dol.

cres.

Cujus a - ni-mam-gementem

Con-tris-ta-tam, et do-lentem per-tran-si-vit gla-di-us. per-tran-si-vit gla-di-us.

Cujus a - ni-mam-gementem Con-tris-ta-tam, et do-lentem per-tran

for. *for.* *for.* *dol.*
sivit gla di - us. per - tran - si - vit gla - dius.
for. *for.* *for.* *19* *O Quam tristis* *pmo*
fmo
Canto Secondo || *Adagio Affrai.* *i O quam tristis et af-*
fmo
pmo *fmo*
flecta fuit illa be ne dic - ta Ma ter u ri ge - ni ti!
pmo *fmo* *Segue.* *6*

Que Merebat. a Solo.

Violino.

a mezza voce.

Canto Secondo

Allegretto Con moto.

Basso.

a mezza voce.

crep.

for.

ten

crep.

for.

Pmo

Que me-re-bat et-do le-bat, et-tre-me bat Cum bi de bat na ti

Pmo

poco cres. *pmo*

pe - - - na in cly ti. na - ti pe - - - na in - cly ti. *ten* Que me re bat

poco cres. *pmo*

et do le bat, et tre me bat, Cum bi de bat na - ti pe - - - na in cly ti

poco cres. *p.* *for.* *p.*

na - - ti pe - - na in - cly ti.

poco cres. *for.*

12

for. pmo

Que me-re-bat et - dole-bat et tre-mebat Cum-videbat

for. pmo

dol.

et tremebat, Cum bi debat na ti penas in cly ti.

ten pmo

cref. for. pmo

na ti penas penas in cly ti et - dolebat

cref. for. pmo

Cum - vi de bat na - - ti pe - - na in - cly ti. na - - ti pe - - na

in - cly ti.

ten.

104

Segue.

104

Luis est homo.

Violino *Pmo Sempre*

Canto Primo. *Adagio Assai*

Basso. *Pmo Sempre.*

Rec. vo

ten.

Adagio assai

ten

Rec. vo

A tempo.

homo qui non fleret, christi Matrem si videret in tan-to, in tanto su-

Rec. vo

A tempo.

Adagio assai

Fenore

Rec. vo *ten.*

pli cio?

Luis non posset Contristari, piam

Matrem Contemplari dolen - tem dolen tem cum filio?

Pro Peccatis. a Solo.

Violino. *piano assai*

Tenore. *Allegretto.*

Basso. *piano assai.*

Handwritten musical score for a vocal and piano ensemble, featuring a vocal line and a piano accompaniment. The score is written on ten staves, with the vocal line on the upper staves and the piano accompaniment on the lower staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked "Allegro" (Allegro). The score includes various dynamic markings such as *crec.*, *fmo.*, *dol.*, *pmo*, *for.*, *poco crec.*, and *po*. The lyrics are written below the vocal line, starting with "Pro-pe Ca-tis su-e gen-tis vi-dit" and "je-sum in-tor-men-tis, et-flagellis sub-ditum et-flage-". The score is a page from a manuscript, with the page number "14" written in the top right corner.

14

crec. *fmo.* *dol.*

crec. *fmo* *pmo*

crec. *for.* *pmo*

Pro-pe Ca-tis su-e gen-tis vi-dit

crec. *for.* *pmo*

poco crec. *po*

je-sum in-tor-men-tis, et-flagellis sub-ditum et-flage-

poco crec. *po*

Handwritten musical score for a vocal and piano piece. The score is written on ten staves, with the vocal line on the upper staves and the piano accompaniment on the lower staves. The lyrics are in Latin and Italian, with some words in parentheses. The music includes various dynamic markings and performance instructions.

Lyrics:

...lis subditum
vidit je sum
in tor-
men tis
et fla- gel - - - - - lis subditum. et - - flage - - lis
sub di - - tum.

Dynamic Markings and Performance Instructions:

- for.* (forte)
- dol.* (dolente)
- poco for.* (poco forte)
- pmo* (primo)
- cres. poco a poco* (crescendo poco a poco)
- poco for.* (poco forte)
- for.* (forte)
- pmo* (primo)
- cres. poco a poco* (crescendo poco a poco)
- for.* (forte)
- pmo* (primo)

15

poco crej.

Vi - dit su - um dul - cem natum morientem,

poco crej.

f. f. f. f.

p. pmo

de solatum dum emi - sit spi ritum.

p. pmo

f. f. f. f.

p. pmo

Vi - dit su um dul - cem natum, mo - rien - tem

p. pmo

Handwritten musical score for a string quartet, featuring vocal lines with lyrics and instrumental parts with performance markings.

Vocal Lines (Soprano and Alto):

- Lyrics: *de - solatum dum emi sit spi ritum dum e mi sit spi ritum*
- Performance markings: *dol.*, *morendo.*, *p.^o*

Instrumental Lines (Violins and Violas):

- Performance markings: *poco cref.*, *for.*
- Measure numbers: *112.*

Eja Mater. a Due. // *Larghetto nontanto.*

Violino

soave assai.

Canto Primo.

Canto Secondo.

Basso.

prmo

Handwritten musical score for voice and piano. The score is written on two systems of staves. The first system consists of a vocal line (soprano) and a piano accompaniment (right and left hands). The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

for. *pmo*

E -- ja-Mater fons -- -- a --

E -- ja Mater fons -- -- a --

for. *pmo*

mo-ris me-sentire vim -- -- doloris, fac -- ut tecum ut

moris me-sentire vim -- -- doloris,

Handwritten musical score for voice and piano. The score is written on ten staves, with the first five staves for the voice and the last five for the piano accompaniment. The lyrics are in Latin and are written below the voice staves. The music includes various dynamics such as *poco cres.*, *p.*, and *fmo*. There are also articulation marks like slurs and accents. The score is written in a cursive style typical of 18th or 19th-century manuscripts.

te --- cum lugeam

fac ut ar - deat Cor

fac --- ut te --- cum ut tecum luge - am

meum in a man - do christum Deum, ut si bi Complaceam.

in a man - do christum Deum, ut si bi Complaceam.

poco cres. *p.* *fmo* *fmo*

ut sibi Complacitam.

ut si bi Complacitam.

ut sibi Complacitam.

ut si bi Complacitam.

Santa Mater.

18

Handwritten musical score for 'Santa Mater'. The score is written on ten staves, with lyrics in Italian. The music is in G major and 4/4 time. The lyrics are: 'Sancta Mater istudaga Crucifi-xi fige plagas', 'Cor-di meo, Cor-di-meo, Cordi me-o-va-li de.', and 'Cru ci fi xi fige plagas,'. The score includes dynamic markings such as *p^o* and *poco cres.*. The manuscript is on aged paper with a blue circular stamp in the bottom right corner.

p^o *poco cres.*

Sancta Mater istudaga Crucifi-xi fige plagas

Cor-di meo, Cor-di-

p^o *poco cres.*

p^o *poco cres.*

Sancta Ma-ter istudaga Crucifi-xi fige plagas,

meo, Cordi me-o-va-li de.

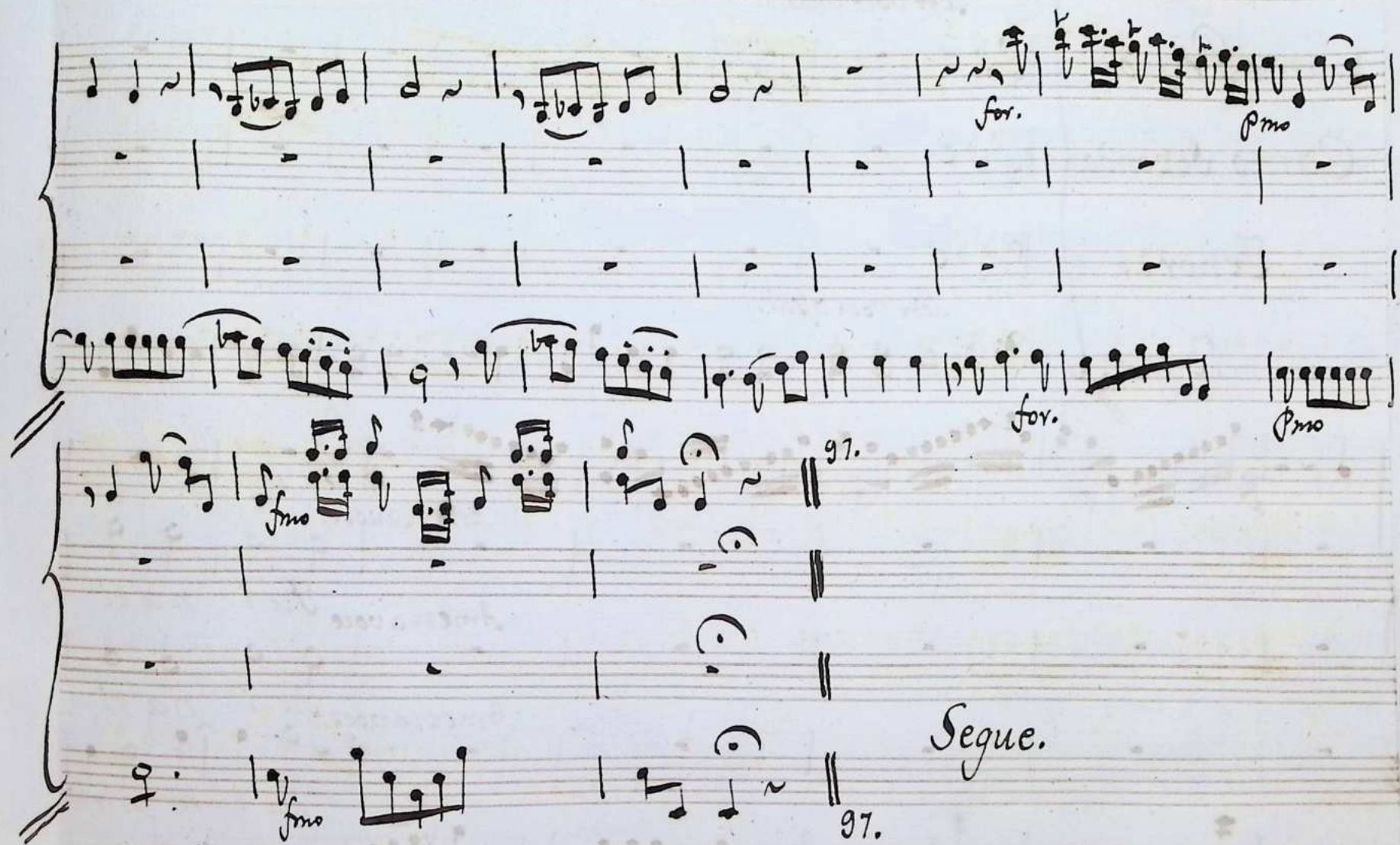
Cru ci fi xi fige plagas,

p^o *poco cres.*

Handwritten musical score for voice and piano. The score is written on two systems of staves. The top system consists of a vocal staff and a piano accompaniment staff. The vocal staff has two parts, both with the lyrics "Cor di meo,". The piano accompaniment staff has two parts, both with the lyrics "Cor di meo,". The bottom system also consists of a vocal staff and a piano accompaniment staff. The vocal staff has two parts, both with the lyrics "me - - - o va li de.". The piano accompaniment staff has two parts, both with the lyrics "me - - - o va li de.". The score includes various musical notations such as notes, rests, and dynamic markings like *for.*, *fmo.*, *Pmo*, and *Pmo*.

P.^o *for.* *P.^o* *fmo.*
Cor di meo, Cor di meo, Cor di
Cor di meo, Cor di
me - - - o va li de.
me - - - o va li de.
Pmo *fmo* *Pmo*

Handwritten musical score on a single page, numbered 49 in the top right corner. The score is written on ten staves, organized into two systems of five staves each, connected by a large brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system concludes with a double bar line and the number 97. The second system begins with a double bar line and the number 97, followed by the word "Segue." written in a cursive hand. The manuscript shows signs of age, including yellowing and some staining.



49

for. *pmo*

for. *pmo*

97.

97.

Segue.

Tui Nati. Atre.
Violino.

All.^o Assai.

Sotto voce assai

Canto Primo.

Canto Secondo.

Tenore.

Sotto voce assai.

Bayso.

Amezzavoce.

Amezzavoce.

Fu i nati

Amezzavoce.

Fu i nati

Fu i nati

fmo

p^o

p^{mo}
 vulnera - ti tam digna ti promepa - ti penas
 vulnera - ti tam digna ti promepa - ti penas
 vulnera - ti tam dig - na ti promepa - ti pe - narmecom
for. *p^{mo}*
 mecum di vide. pe - narmecom mecum di - vide. tui nati vulne -
 mecum di vide. penas me cum mecum di - vide. tui nati vulne -
 mecum di vide. penas me cum mecum divide.
cres. *for.*

ra - ti tui nativulnera - ti

ra - ti tui nativulnera - ti

tam dignati pro - me pa ti tam dignati pro - me

pe na me cum di vi de. pe - na me cum me cu di - vi

pe na me cum di vi de. pe na me cum di vi -

pa ti pe na me cum me cum di vi de pa ti pe na me cum me cu di vi

fmo *f.* *Pmo*

de.

de.

de.

fmo *Larghetto* *Pmo*

fmo *si.* *3/4* *Pmo*

3/4 *fac me vere.*

3/4 *Solo*

3/4 *fac me vere te cum flere cruci fixo con dolere fac me.*

fmo *si.* *Larghetto.* *Pmo*

Handwritten musical score for "Te Deum" by J. Haydn. The score is written on ten staves, with the first five staves for the vocal part and the last five for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegro".

The lyrics are in Latin and are written below the vocal staff:

ve re te cum f l e r e C r u c i f i x o - C o n d o l e r e d o n e c e - - g o v i x e r o d o - n e c

ego d o n e c e - - - g o v i x e r o .

The score includes various musical markings and dynamics:

- poco cres.* (poco crescendo) is written above the first staff.
- All. Come prima.* (Allegro, Come prima) is written above the sixth staff.
- f.* (forte) is written below the sixth staff.
- 15.* (15th measure) is written below the sixth staff.
- fmo* (first movement) is written below the sixth staff.
- f.* (forte) is written below the seventh staff.
- fmo* (first movement) is written below the eighth staff.
- f.* (forte) is written below the ninth staff.
- fmo* (first movement) is written below the tenth staff.
- f.* (forte) is written below the eleventh staff.
- fmo* (first movement) is written below the twelfth staff.
- f.* (forte) is written below the thirteenth staff.
- fmo* (first movement) is written below the fourteenth staff.
- f.* (forte) is written below the fifteenth staff.
- fmo* (first movement) is written below the sixteenth staff.
- f.* (forte) is written below the seventeenth staff.
- fmo* (first movement) is written below the eighteenth staff.
- f.* (forte) is written below the nineteenth staff.
- fmo* (first movement) is written below the twentieth staff.
- f.* (forte) is written below the twenty-first staff.
- fmo* (first movement) is written below the twenty-second staff.
- f.* (forte) is written below the twenty-third staff.
- fmo* (first movement) is written below the twenty-fourth staff.
- f.* (forte) is written below the twenty-fifth staff.
- fmo* (first movement) is written below the twenty-sixth staff.
- f.* (forte) is written below the twenty-seventh staff.
- fmo* (first movement) is written below the twenty-eighth staff.
- f.* (forte) is written below the twenty-ninth staff.
- fmo* (first movement) is written below the thirtieth staff.
- f.* (forte) is written below the thirty-first staff.
- fmo* (first movement) is written below the thirty-second staff.
- f.* (forte) is written below the thirty-third staff.
- fmo* (first movement) is written below the thirty-fourth staff.
- f.* (forte) is written below the thirty-fifth staff.
- fmo* (first movement) is written below the thirty-sixth staff.
- f.* (forte) is written below the thirty-seventh staff.
- fmo* (first movement) is written below the thirty-eighth staff.
- f.* (forte) is written below the thirty-ninth staff.
- fmo* (first movement) is written below the fortieth staff.
- f.* (forte) is written below the forty-first staff.
- fmo* (first movement) is written below the forty-second staff.
- f.* (forte) is written below the forty-third staff.
- fmo* (first movement) is written below the forty-fourth staff.
- f.* (forte) is written below the forty-fifth staff.
- fmo* (first movement) is written below the forty-sixth staff.
- f.* (forte) is written below the forty-seventh staff.
- fmo* (first movement) is written below the forty-eighth staff.
- f.* (forte) is written below the forty-ninth staff.
- fmo* (first movement) is written below the fiftieth staff.
- f.* (forte) is written below the fifty-first staff.
- fmo* (first movement) is written below the fifty-second staff.
- f.* (forte) is written below the fifty-third staff.
- fmo* (first movement) is written below the fifty-fourth staff.
- f.* (forte) is written below the fifty-fifth staff.
- fmo* (first movement) is written below the fifty-sixth staff.
- f.* (forte) is written below the fifty-seventh staff.
- fmo* (first movement) is written below the fifty-eighth staff.
- f.* (forte) is written below the fifty-ninth staff.
- fmo* (first movement) is written below the sixtieth staff.
- f.* (forte) is written below the sixty-first staff.
- fmo* (first movement) is written below the sixty-second staff.
- f.* (forte) is written below the sixty-third staff.
- fmo* (first movement) is written below the sixty-fourth staff.
- f.* (forte) is written below the sixty-fifth staff.
- fmo* (first movement) is written below the sixty-sixth staff.
- f.* (forte) is written below the sixty-seventh staff.
- fmo* (first movement) is written below the sixty-eighth staff.
- f.* (forte) is written below the sixty-ninth staff.
- fmo* (first movement) is written below the seventieth staff.
- f.* (forte) is written below the seventy-first staff.
- fmo* (first movement) is written below the seventy-second staff.
- f.* (forte) is written below the seventy-third staff.
- fmo* (first movement) is written below the seventy-fourth staff.
- f.* (forte) is written below the seventy-fifth staff.
- fmo* (first movement) is written below the seventy-sixth staff.
- f.* (forte) is written below the seventy-seventh staff.
- fmo* (first movement) is written below the seventy-eighth staff.
- f.* (forte) is written below the seventy-ninth staff.
- fmo* (first movement) is written below the eightieth staff.
- f.* (forte) is written below the eighty-first staff.
- fmo* (first movement) is written below the eighty-second staff.
- f.* (forte) is written below the eighty-third staff.
- fmo* (first movement) is written below the eighty-fourth staff.
- f.* (forte) is written below the eighty-fifth staff.
- fmo* (first movement) is written below the eighty-sixth staff.
- f.* (forte) is written below the eighty-seventh staff.
- fmo* (first movement) is written below the eighty-eighth staff.
- f.* (forte) is written below the eighty-ninth staff.
- fmo* (first movement) is written below the ninetieth staff.
- f.* (forte) is written below the ninety-first staff.
- fmo* (first movement) is written below the ninety-second staff.
- f.* (forte) is written below the ninety-third staff.
- fmo* (first movement) is written below the ninety-fourth staff.
- f.* (forte) is written below the ninety-fifth staff.
- fmo* (first movement) is written below the ninety-sixth staff.
- f.* (forte) is written below the ninety-seventh staff.
- fmo* (first movement) is written below the ninety-eighth staff.
- f.* (forte) is written below the ninety-ninth staff.
- fmo* (first movement) is written below the hundredth staff.

Handwritten musical score for a vocal ensemble and piano. The score is written on ten staves. The first four staves are for voices, and the last six are for piano. The lyrics are in Latin.

Vocal Parts:

- am ezza voce** (first staff): *Justa Crucem tecū sta-re te li benter soci-a-re in planc-tu de-*
- am ezza voce** (second staff): *Justa crucem tecū sta-re te li benter soci-a-re*
- am ezza voce** (third staff): *Justa - Crucem tecū sta-re te li - benter soci-a - ri*
- voice** (fourth staff): *Justa - Crucem tecū sta-re te li - benter soci-a - ri*

Piano Part:

- Stac.** (first staff): *Stac.*
- piu p.^o** (second staff): *piu p.^o*
- piu p.^o** (third staff): *piu p.^o*
- piu p.^o** (fourth staff): *piu p.^o*
- piu p.^o** (fifth staff): *piu p.^o*
- piu p.^o** (sixth staff): *piu p.^o*

Lyrics:

Justa Crucem tecū sta-re te li benter soci-a-re in planc-tu de-
Justa crucem tecū sta-re te li benter soci-a-re
Justa - Crucem tecū sta-re te li - benter soci-a - ri
Justa - Crucem tecū sta-re te li - benter soci-a - ri
in planc-tu de si de-ro.
in planc-tu de si de-ro.
in planc-tu de si de-ro.
in planc-tu de si de-ro.

ro. in planc - tu de - si - dero. te li-

ro. in planc - tu de - si - dero. te li-

ro. in planc - tu de - si - dero. te li-

benter so ci - a re in planc tu de si dero. desi - dero.

benter so ci - a re in planc - - tu de si - - dero. juxta

- benter so ci - a re in planc - tu de si dero. juxta

Handwritten musical score for a choir and keyboard instrument. The score is written on ten staves, with the top five staves for the choir and the bottom five for the keyboard. The lyrics are in Latin and are written below the choir staves. The music includes various markings such as *cref.*, *for.*, *p^{mo}*, *p^o*, *fmo*, and *for.*. The lyrics are: *ze li benter so - cia - re*, *ze li -*, *crucem tecum sta - re*, *juxta crucem tecum sta - re*, *benter so - cia - re*, *ze li - benter*, *ze li - benter*, and *ze li - benter*.

Handwritten musical score for a choir and keyboard instrument. The score is written on ten staves, with the top five staves for the choir and the bottom five for the keyboard. The lyrics are in Latin and are written below the choir staves. The music includes various markings such as *cref.*, *for.*, *p^{mo}*, *p^o*, *fmo*, and *for.*. The lyrics are: *ze li benter so - cia - re*, *ze li -*, *crucem tecum sta - re*, *juxta crucem tecum sta - re*, *benter so - cia - re*, *ze li - benter*, *ze li - benter*, and *ze li - benter*.

Handwritten musical score for voice and piano. The score is written on ten staves. The first five staves are for the voice, and the last five are for the piano. The lyrics are in Italian and are written below the voice staves. The music is in a single system, with the piano accompaniment starting on the sixth staff. The score includes various musical notations such as notes, rests, and dynamic markings.

for. fmo

So ci — are in planc tu de si dero de si — dero.

So ci — are in planc — tu de si — dero.

So ci — are ten. in planc — tu de si dero.

for. fmo

Pmo

Pmo

Handwritten musical score for a string quartet, measures 54-58. The score is written on five staves. The first staff (Violin I) contains the main melodic line, starting with a treble clef and a key signature of two flats. The other four staves (Violin II, Viola, Violoncello, and Double Bass) contain accompaniment, with the Double Bass staff starting with a bass clef. The music concludes with a double bar line and repeat dots at measure 58.

Virgo Virginum. A Solo.

Handwritten musical score for Violino, Canto Primo, and Basso. The Violino part is in treble clef with a key signature of two flats and a 3/4 time signature, marked *dolci*. The Canto Primo part is in treble clef with a key signature of two flats and a 3/4 time signature, marked *Pizzicato*. The Basso part is in bass clef with a key signature of two flats and a 3/4 time signature, marked *p.o.*. The score is written on three staves.

Handwritten musical score for a string quartet with vocal parts. The score is written on ten staves, with the first four staves grouped by a brace on the left and the last six staves grouped by a brace on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- p^o* (piano)
- Arco* (arco)
- p^{mo}* (piano)
- for.* (forte)
- p^{mo}* (piano)
- for.* (forte)
- poco crey* (poco crecendo)
- p^o* (piano)

Vocal parts are indicated by the lyrics:

Vigo Virginum preclara mihi

Jam-con si a mara fac me tecum me tecum plan -

dol.

-gere vir - go virginum virgo virginum pre - clara mi hi

Pizzicato.

dol.

poco cres.

Pmo

jam non sis a - mara fac me te cum plangere. fac - - me

Arco.

poco cres.

ff.

ff.

dol.

tecum me te cum plan - - - gere.

ff.

fmo

Pmo

virgo

dol.

virginum preclara mihi jam non sis amara, mihi jam non sis amara,

Pizzicato.

poco cres.

dol.

fac me tecum fac me te - cum plangere. vir-go virginū virgo

poco cres.

p.

dol.

virginum pre clara mihi jam non sin amara *Arco*

Poco cresc. *Prmo* *for.*

fac me te cum plange - re. fac - - - me tecum tecum

Poco cresc. *Prmo* *for.*

for. *Prmo*

plan - gere. *for.* *Prmo*

Handwritten musical score for two staves. The top staff contains a melodic line with various ornaments and a "for." marking. The bottom staff contains a bass line with a "for." marking and a "91." ending. The staves are connected by a brace on the left.

Fac ut Portem. A solo.

And.^{no}

Handwritten musical score for Violino, Canto Secondo, and Basso. The Violino part is in 6/8 time and includes a "sotto voce" marking. The Canto Secondo and Basso parts are in 6/8 time and include "pen." and "sotto voce" markings. The Basso part ends with the text "facut portem".

Handwritten musical score for a vocal and piano piece. The score is written on three systems of staves. The vocal line is on the upper staff of each system, and the piano accompaniment is on the lower staff. The lyrics are in Italian, and the music includes various dynamic markings and performance instructions.

System 1:

Vocal: *christi mortem passi-onis fac con sortem, et pla - - - gar re-*

Piano: *for. Pmo*

System 2:

Vocal: *colere. et pla - - - gar et*

Piano: *for. Pmo*

System 3:

Vocal: *pla - gay plagarre co - - le re.*

Piano: *for. Pmo*

fac ut portem chriti mortem pasi-onis fac consortem et

ten
Pmo

pla-gar recolare. et pla-

cres. for. fmo Pmo

-gar et pla-gar plagar reco-lere.

for. fmo Pmo

Handwritten musical score for two staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes, ending with a fermata and the number 46. The bottom staff has a simpler melody with a 'ten' marking and a 'fmo' marking, also ending with a fermata and the number 46.

Fac me Plagis. atre.

Handwritten musical score for five parts: Violino, Canto Primo, Canto Secondo, Tenore, and Basso. The Violino part has 'for.' markings. The Tenore part has 'All. Comodo assai' and 'fac me plagis vulne'. The Basso part has 'for. sempre.'

for.
 fac me plagis vulnerari Cruce hac inebri-ari cruce
for.
 fac me plagis vulne-
 rari cruce hac inebri-ari, me cruce-hac inebria-ri cruce
fmo
 hac inebri-ari cru--ce inebri-ari oba-
 rari cruce hac inebri-ari cruce hac inebri a ri oba-
 hac inebri-ari Cruce hac inebri-ari oba-

Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves, with lyrics in Italian. The music includes various musical notations such as notes, rests, and dynamic markings like *fmo* (for more) and *for* (for). The lyrics are:

morem a morem fi li i - ob a - mo - - - - - rem
morem a morem fi li i - ob a mo - - - - - rem
morem a morem fi li i - fac me plagis vulnera - ri cruce hac i ne bri
ob a morem fi - li - i. ob a mo - rem ob a -
fi li i ob a - morem fi li - i. ob a morem fi li - i. ob a -
ari ob a morem fi li i. ob a mo - - - rem fi li i. ob a -

The score is marked with *fmo* (for more) and *for* (for) throughout, indicating repeated or extended passages. The bottom of the page is marked with *Prmo* and *for*.

Handwritten musical score for a choir, featuring Latin lyrics and musical notation on staves. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Latin, and the musical notation includes various notes, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The score is organized into systems, with lyrics written below the corresponding musical staves.

The lyrics are as follows:

morem fili - i. *for.* In flama tus et accensus per te
 morem fili - i. in fla - ma tus et accensus
 mortem fili - i. In fla - ma tus et ac cen sus
 virgo si m de fen sus in di e ju di c
 in di e ju di - c in flama tus et - ac
 in di e ju di - c

Fac me Cruce.

Piu P.^o *Pmo* *P.^o*

fac me cruce custo-

census per te virgo rimdefen-sus in di - e ju di - - - - - cf.

per te virgo rimdefen-sus in di - e ju di - - - - - cf.

Piu P.^o *Pmo* *for.*

di re morte christi premuni-ri Cruce Custodi re morte christi premuni-ri

fac me cruce custo-di re morte christi premuni-ri

for. *fac me* *for.*

Confo ve ri grati-a fac me cruce Cus to di - re morte
 Con - fo ve - ri gra - ti a fac me cruce Cus to - di ri morte
 cruce cus to - di ri morte christi pre muniri, fac me cruce Cus to - di ri morte
 christi pre muniri Confo ve - - - - - ri Con - fo
 christi pre muniri Confo ve - - - - - ri
 christi pre muniri fac me cruce Cus to di ri morte christi pre muniri

Musical markings: *fmo*, *for.*, *p.o.*, *fmo*, *p.o.*, *fmo*, *p.o.*

ve-ri Con-fo veri gratia fac me cruce custo di-ri mor te christi premu-

niri Confo veri gra - - - - - ti - a.

Confo veri gra - - - - - ti - a.

Confo - ve ri Confo veri gra ti - a.

Segue.

Violino.

Canto Primo

Canto Secondo.

Tenore.

Basso.

ртно

p.

10

1000

And.^{te} Lento

Itac

РМО

россы.

P. 3

mo - ri etur fac ut a - ni me do - netur Para di si glo ri -

mo - ri etur fac - uta - - - ni me do ne tur Pa ra di si glo ri -

mori e -- tur fac ut a nime donetur pa-ra-di-si glo-ri-

Ровнеу.

pe

Prmo

poco cres.

p.

a. fac ut a - ni me - - do - netur Pa ra - di si Pa ra di - si glo ri a quan do

a. fac ut - a - ni me - - do - netur Pa ra - di si glo ri - a.

a. fac ut a ni me do netur Pa - - ra di si Pa ra di si glo ri a.

Prmo

poco cres.

p.

morendo

Prmo

Cor pus mori - e - tur mori e - tur

p.

mori e - - - - - tur

p.

mori e - tur mori e - - - tur

stac.

Prmo

morendo

Quando Corpus morietur facuta-ni me do-

Quando Corpus morietur fac-uta - - - ni me do-

Quando Corpus morie - - - tur facuta ni me do-

netur Para-di si glo ri - a. fac ut - a - ni me - do-

netur Para di si glo ri - a. fac ut - a - ni me - do-

netur Pa-ra di - si glo ri - a. fac ut a ni me do-

poco crej.

Prmo

Prmo

netur Pa ra-di si Pa ra di si glo-ri-a. A-men A-

netur Pa ra-di si glo ri-a A-men A-

netur Pa - ra di si Pa ra di si glo ri a A-men A-

men A-men Amen fac ut

men A-men Amen fac ut

men A-men Amen fac

Handwritten musical score for a choral setting of "Amen". The score is written on ten staves, with the first four staves grouped by a large bracket on the left. The music is in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings.

dol.

A - ni me do - netur Pa - ra - di si glo - ri - a. A -

A - ni me do - netur Pa - ra - di si glo - ri - a. A -

ut A - ni me do netur Pa - ra di - si glo ri - a. Amen

Prmo

fmo *dol.* *po* *fmo* *for*

men A - men Amen

men. Amen

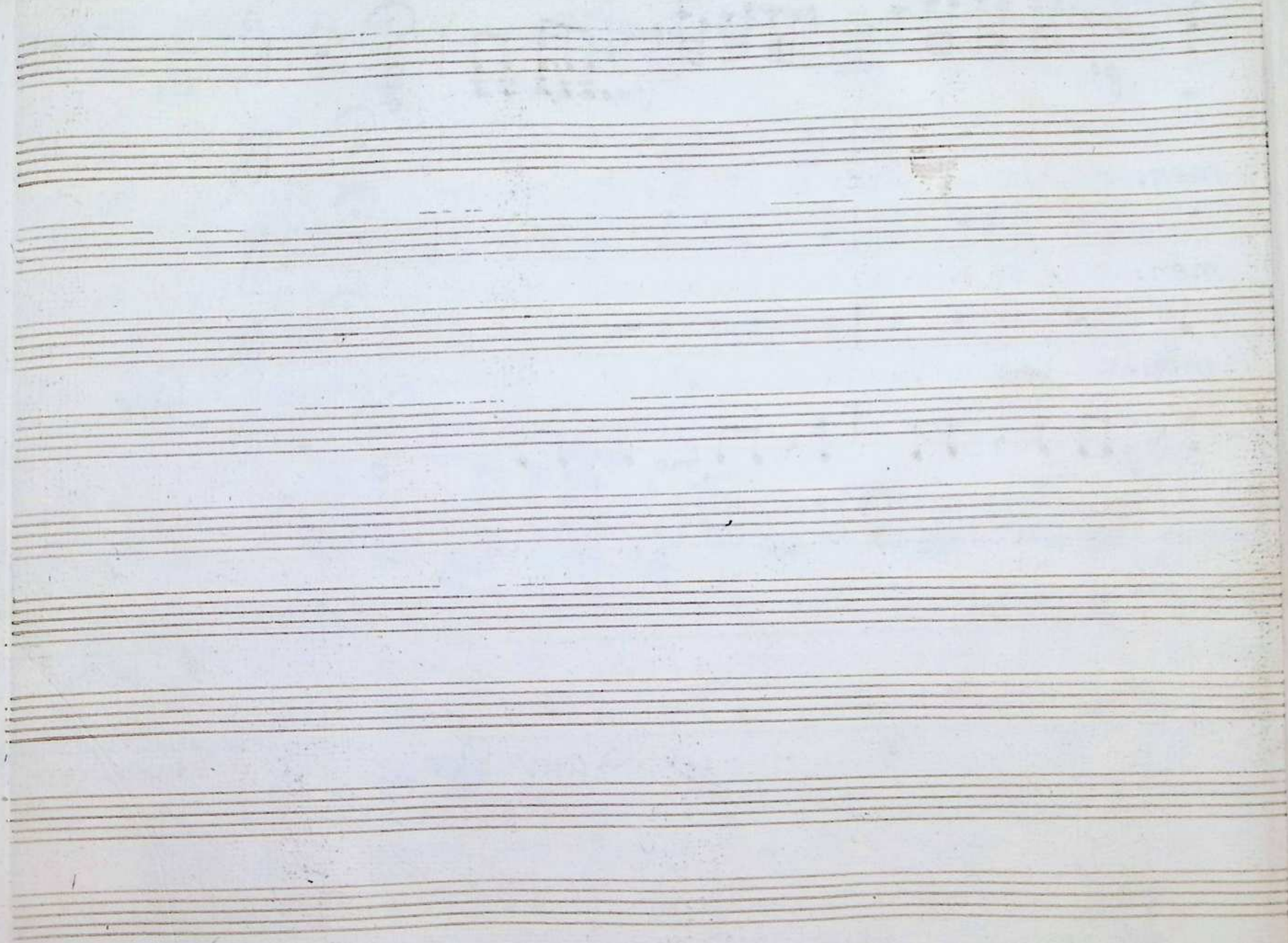
Amen

A - men Amen

fmo *po* *fmo*

Handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first staff is for the piano accompaniment, featuring chords and melodic lines. The second, third, and fourth staves are for the vocal parts, each labeled "men." (men's voices). The fifth staff is for the bass line. The music is in 4/4 time and ends with a "fine." marking. The tempo is marked "Allegretto".

/// Lams Deo //



X